DOCUMENT RESUME

ED 455 682 FL 026 803

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TITLE Video in Language Learning. InfoTech 4.
INSTITUTION Centre for Information on Language Teaching and Research, London (England).
ISBN ISBN-1-902031-57-1
PUB DATE 1999-00-00
NOTE 65p.
AVAILABLE FROM Grantham Book Services Ltd., Isaac Newton Way, Alma Industrial Park Estate, Grantham, Lincs NG31 8SD, England (5 British pounds). Tel: 01476-541-080; Fax: 01476-541-061.
PUB TYPE Guides - Classroom - Teacher (052)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Adult Education; *Audiovisual Instruction; Class Activities; Classroom Techniques; Elementary Secondary Education; Instructional Innovation; Internet; *Listening Skills; *Oral Language; Second Language Instruction; Second Language Learning; Teacher Education; *Teaching Methods; *Videotape Recordings; World Wide Web; *Writing Skills

ABSTRACT

This guide presents advice on how to choose a videotape and then adapt it to a variety of language learning situations and curriculum needs. It outlines strategies that will help to create a successful learning experience by providing a wide range of suggested activities to develop listening, speaking, and writing skills. Advice on how to use a camcorder effectively as a pedagogical tool is also included. The guide is divided into four chapters with the following titles: "Using Video to Develop Listening Skills"; "Developing Oral Skills"; "Developing Written Skills"; and "Making Your Own Video." Three appendices are also included: a satellite channel list, Web site addresses, and sources of video material. (KFT)

Using communications technology in language learning

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Acknowledgements

In order to illustrate the ideas in the book with concrete examples of activities, the author has consulted a variety of published and broadcast video courses. In particular, the following courses have been used as the basis for illustrations: p9: *Breakthrough Video German* (Macmillan, 1994); pp10 ('Word frequency grid'), 11, 16, 18–19 and 35: *Breakthrough Video French* (Macmillan, 1990); pp10 ('Who said what?') and 14: *French Express* (BBC Publications, 1998); p12: *French Experience* (BBC Publications, 1998); p13: *Deutsch Plus* (BBC Publications, 1994); pp17–18: *Essor* (OUP, 1997); pp24 and 36: *Rencontres* (BBC Publications, 1998); pp27 and 34: *On est fou du foot* (CILT, 1998); p39: *Video Report* (University of Brighton, 1997); p41: adapted from *Les Dom-Tom* (La 5, 1996). The author and publisher would like to thank the copyright holders for permission to reproduce the above extracts.

Please note that, while information in the appendices is correct at the time of going to press, details may be subject to change.

First published in 1999 by the Centre for Information on Language Teaching and Research, 20 Bedfordbury, Covent Garden, London WC2N 4LB

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ISBN 1 902031 57 1

2004 2003 2002 2001 2000 1999 / 10 9 8 7 6 5 4 3 2 1

A catalogue record for this book is available from the British Library

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Printed in Great Britain by Copyprint UK Ltd

CILT Publications are available from: Grantham Book Services, Isaac Newton Way, Alma Park Industrial Estate, Grantham, Lincs, NG31 8SD. Tel. 01476 541080. Fax: 01476 541061. Book trade representation (UK and Ireland): Broadcast Book Services, 2nd Floor, 248 Lavender Hill, London, SW11 1JL. Tel: 020 7924 5615. Fax: 020 7924 2165.

Contents

1	**Introduction**	1
	Video today	1
	Why use video?	2
	The 'S' factor	3
	Some practical points to consider	5
2	**Using video to develop listening skills**	7
	Hunting or spotting activities	9
	Word frequency grids	10
	Who said what?	10
	Hands up when you hear …	11
	Sequencing/re-arranging activities	11
	Matching activities	12
	True/false statements	13
	Multiple-choice questions	14
	The compilation of lists	14
	Comparison	15
	Gap-fill	16
	Summaries	17
	Descriptions	17
	Advanced listening grids	18
	Keyword context questions	19
	Translation	19
	Re-translation	20
3	**Developing oral skills**	21
	Repetition	22
	Predictive speech	22
	Sound-down/sound-only activities	23
	Information-gap activities	24
	Jigsaw activities	25
	Learner originated question work	25
	Synonym work	26
	Stop-frame descriptions	26
	Speculation	26
	Dialogue frames	27

Mime cues 28
Chaining 28
Commentary work 29
Role play 29
Stepped recall 30
Reading 31
Error correction 31

4 Developing written skills 33
Working with jumbles and clues 33
Simple sentences 35
Proof correction 37
Dictations 37
Completion/anticipation of a script 38
Parallel scripts 39
Transcriptions 40
Translation and re-translation work 40
Note taking 41
Summaries 42
Report writing 42
Script composition 43
Worksheets 44
Reminder 46

5 Making your own video 47
Short presentations 49
Discussions or interviews 49
Role play 50
Sketches 50
Mini-documentaries 50
Dramatisations 51
Location recording 51

Appendix I: Satellite channel list 53

Appendix II: Website addresses 56

Appendix III: Sources of video material 57

Suggestions for further reading 58

1 Introduction

VIDEO TODAY

InfoTech 4, Video in language learning aims to show that video has a crucial role to play in supporting the teaching and learning of languages. Since the days of expensive, unreliable and cumbersome open-reel machines, video has come a long way, and as we move into the digital age, the ability to capture and replay moving images, which is the essence of video, will remain an important tool in language teaching and learning. It has proved itself to be an invaluable aid and countless examples of good practice have been developed. This book seeks to share some of this good practice and to provide concrete ideas to make the most of the potential of video. There are chapters outlining its use for developing listening, speaking and writing skills and also a section which shows how video cameras can be the starting point for some exciting project work.

Society increasingly needs linguists who can comprehend accurately and can speak and write with confidence. As language teachers we are expected to deliver these practical skills to learners and to ensure that they are embedded in knowledge of the cultural, economic and political backgrounds of the countries whose languages they are studying.

It is difficult to see how all of this can be achieved without the judicious application of technology. Other titles in the *InfoTech* series demonstrate the possibilities offered by E-mail, by the World Wide Web and by the interactive use of computers. We must, however, be wary of considering these exciting new technologies as an alternative to the use of video. They are complementary, each adding in their own way an extra dimension to teaching and learning opportunities. Video is not a 'sunset technology' and, particularly as a stimulus to class and large group activities, it will be with us in one form or another for many years to come.

WHY USE VIDEO?

- Equipment is now easily available, reliable and relatively inexpensive. For replay use in schools and colleges, there is no need to purchase state of the art machines with lots of sophisticated features. Basic is often best.
- Although copyright issues still have to be checked, the regulations for the use of TV broadcasts and pre-recorded video in educational establishments are less rigorous than in the past, making video material readily and cheaply available. Satellite and cable systems provide a huge resource base of free programmes, which can often be used over several years, for a variety of purposes. In addition to the ever popular language courses produced by organisations such as the BBC, there are other suppliers of free or inexpensive programmes. Many *Syndicats d'Initiative*, *Verkehrsbüros*, *Oficinas de Turismo*, not to mention large firms and travel companies, produce publicity material. [For further information on satellite channels and some addresses, see p53.]

- Television is an inherently attractive and compelling medium with great potential for motivating learners. No teacher alone can reproduce the variety of situations, voices, accents, themes and presentation techniques that are a feature of this medium.
- Increasingly, we seek to base our teaching on exemplars of 'real' life. Videos can take learners, albeit vicariously, to cafés and railway stations, ski slopes and factories, schools and homes. Videos can be an excellent starting point and a source of information in covering aspects of the areas of experience in the National Curriculum.
- Television can provide a range of paralinguistic clues, often essential for successful comprehension and accurate understanding. Similarly, the visual character of a country – its architecture, customs, climate, social fabric – can be effectively portrayed.
- It promotes an international perspective on life, broadening horizons and building cultural bridges.

- Once 'on the shelf', a video is readily adaptable to a wide variety of situations. The same programme can be used to advantage with learners from beginners to advanced, for adult or young learners, for developing listening, speaking or writing skills. A news bulletin, for example, can be exploited by advanced learners for the study of register, for transcription, summary and language re-formulation work. The same excerpt can be the basis with beginners for activities such as sequencing, word bingo or spotting how you know the pictures come from a foreign country. There is, then, rarely anything inherent in the material which defines the difficulty or the parameters of use. The teacher's role is the most important determining factor on how a video is used, how difficult it appears to learners and, ultimately, how successful it is.

THE 'S' FACTOR

The single most important factor in successful exploitation is probably the 'S' factor – the 'strategy' employed for the interface with learners. Good television can become a 'poor' learning tool; similarly, if appropriate strategies are used, 'poor' television material can be used to create a successful learning experience.

There are basically four questions to answer:

- What are the learning intentions for my learners?
- Which video shall I use?
- Which activity shall I base its use on?
- How shall I actually do it? (the 'S' factor)

The first three questions are explored in later chapters, but it is the answer to the final question which can often hold the key to success. It is also the most difficult to give advice on. The combination of type of class, curriculum needs and even the time of day creates a situation where the teacher's professional judgement has to be the determining factor. The strategy considerations set out below are pertinent to most of the activities described in subsequent chapters.

In general terms, the three-phase approach has often proved the most effective answer to the 'how' question.

Phase one	Play the video sequence through with or without previewing activities to orientate learners to the context.
Phase two	Play the video again, with pauses, to focus attention on specific vocabulary and/or to enable learners to work on the chosen activity.
Phase three	A third playing for reinforcement and as a check on the activities undertaken in Phase two.

4

However, the devil is in the detail. Once the material and the basic activity have been decided on, a number of more specific questions must often be posed. Here are a few:

- Do learners need previewing activities or contextual information? A few key words or phrases may be helpful, but it is usually wise to resist saying or doing too much.
- How long should viewing sequences be? In a typical 'minute' there are something like 120 words to process, so at lower levels, in particular, it is often best to avoid long, linguistically daunting chunks.
- How should the chosen activity be introduced to learners? Orally, via a worksheet, revealed on the OHP, etc?
- At what point should the learner be given the activity? Before the first viewing, after the third viewing or during pauses in a second viewing?
- How often and where should the video be paused?
- Should the activity be delivered in the native language (L1) or in the target language? This is something best left to the judgement of the teacher. Many of the examples of activities which are given later in the book could be delivered either in the target language or in L1.

- Could the activity be based on pair or small group work? Should it be individually or class focused?
- What further follow-up is necessary, desirable or possible? Homework tasks? Use of the self-access centre? Links into other media: text, E-mail, WWW, etc?

SOME PRACTICAL POINTS TO CONSIDER

While this book is basically positive – it is certainly written by a videophile – there are a few further points worth considering before moving on to specific ideas for, and examples of successful activities.

- A major reason for disillusionment is technical breakdown. In most cases this is due to relatively simple things such as a cable coming loose, the wrong channel being selected, the tracking not being spot-on or the video heads needing a clean. As video recorders do differ slightly in their technical specifications, it is also worth checking that the colour, contrast and volume settings are the optimum for each video replay. Thirty minutes spent with new equipment, just getting to know where the basic controls are and how they work, is always time well invested, as is knowing where the video head cleaning tape is kept.
- It is important to get the television and the group in the right position. Don't, for instance, have the screen facing a window or where a light reflects directly on it. If acoustics are a problem, consider routing the sound signal out through a separate amplifier. This can often lead to dramatically improved sound quality. If practical, try to group learners around the set to get them as close as possible. This helps to improve 'concentration' and 'attention'.
- By its nature, a television signal is ephemeral. It is potentially like a firework display which is full of colour and exciting shapes, but which leaves nothing behind. Another medium-related factor is that television is associated with entertainment and the teacher's role is crucial to ensure that something concrete is learnt. The key is in the selection of material, activities and strategies which will actively engage the learner in 'purposeful' listening and viewing.

- While the visual aspect of video is valuable to motivate learners and to provide paralinguistic clues to comprehension, we, as language teachers/learners, are usually more interested in what is being said. Material, therefore, that is visually highly attractive may not be ideal if a succession of visual images leads to learners being hypnotised and losing track of what is being said. Use of the pause button is one way of arresting the visual flow and helping learners focus on what is being said.
- There is frequently some dissonance between the images and the sound. As sophisticated viewers of television, most people compensate for this automatically. In a language learning context active involvement of the teacher may be necessary to ensure comprehension is accurate.

The next three chapters suggest a variety of activities which can be used to exploit video. All the activities are relevant to Key Stages 3 and 4, but it is important to note that most of them are equally valid within the context of Adult Education.

6

2 Using video to develop listening skills

In this book the skills of listening, speaking and writing are treated separately. This is not because in practice they are usually isolated – they are clearly inter-dependent – but rather in the belief that we should give due prominence to developing effective and accurate listening. The key to good oral performance lies as much in developing aural acuity as in speaking practice. Often, video activities are created where the output or the success is judged purely on oral performance, with successful listening not being accorded specific and explicit recognition.

There are a number of reasons why explicit listening activities should be given prominence in curricula and why confusion of listening and speaking objectives should be avoided.

- Learners can process far more vocabulary, far more language if they are not being asked for an oral response. *'I can understand, but I can't speak'* is a comment frequently heard from learners. We must make sure that we recognise this fact and use it to our advantage, allowing learners to build on what they perceive they can do easily and naturally. The possession of a secure base of passive understanding is an excellent starting point for later oral work. There is, then, a strong argument for confronting learners, particularly at the beginning of their language learning careers, with activities which are deliberately designed to promote gist understanding and active listening.
- Linked to this is the key word **confidence**. Alongside motivation, the development of confidence is a crucial pre-requisite of language learning. Working on sounds coming from a loud-speaker in rooms that are often not acoustically ideal, learners have more difficulties than we often realise. We must be cautious when using video that we don't demand the performance

of tasks which are too difficult. There is strong evidence that learners who drop out from courses do so for reasons that can be summarised as: '*I was made to say too much, too soon; I couldn't do it and I felt stupid*'. There is then a need to ensure that we deliberately build up rather than destroy confidence and, for many learners, this translates into giving them opportunities for feeling they have been successful in tackling something in which that success was not judged purely in terms of their oral production.

- We often forget just how difficult it is even to answer a question in class, particularly one based on a video programme. An unfortunately typical use of television is for the teacher to play through a substantial chunk of a programme and then simply to ask questions on it in the target language. And yet a complex and demanding process is necessary to enable a successful answer to be given to even a simple question:

  - learners have to recognise the language items in the source material;
  - learners have to comprehend the source material;
  - what they have comprehended needs to be held in the short-term memory;
  - learners then have to comprehend the teacher's question and search for the required information;
  - this information has to be expressed immediately using a correct accent, correct intonation, correct grammar, correct vocabulary often in front of peers where loss of face is a problem.

  There are, as will be suggested, many activities that are valid and worthwhile which use video in more fruitful ways than the question–answer mode.

- In highlighting the need to develop listening skills in their own right, we should be aware that in the 'real' world more time is spent on activities using receptive skills than active oral and written skills. In this context there is evidence to suggest that there are close links between the acquisition of listening and reading skills.

- Before moving on to suggest how to use video effectively, it is important to note the difference between gist comprehension and 'active listening' or 'listening to learn'. In the world outside language learning, listening almost invariably involves listening for information. **What** is being said is more important than **how** it is being expressed. Operating in our native language, we are rarely called upon to consider the way in which language is delivered; we focus more naturally on the content. For language learning purposes,

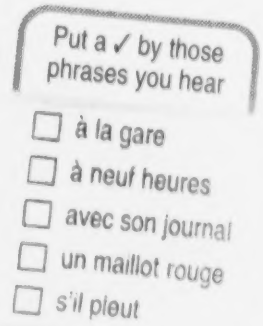
however, we need to focus explicitly on the vehicle, the form of the language, not just on the message being conveyed. This observation underlines the need to create listening activities that actively involve the learner in becoming aware of the 'how' as being at least as important as the 'what'.

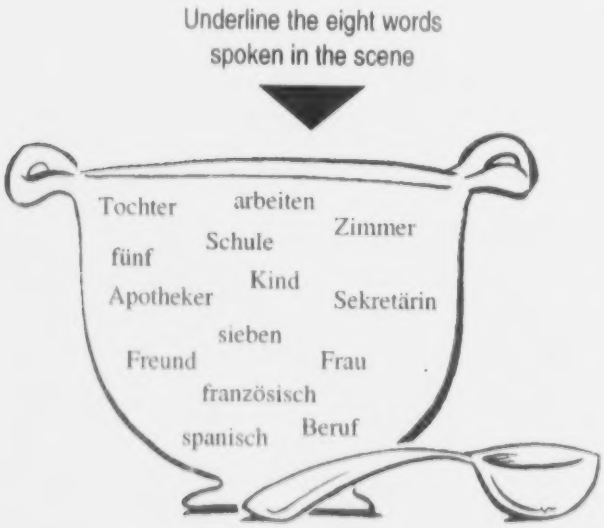
In the following suggestions for use, activities to develop recognition precede those which reinforce the meaning of words and phrases. The first suggestions are primarily for use at beginners' level with the difficulty gradually being increased. While the activities themselves can obviously be adapted for any language, exemplars are given in English, French or German.

HUNTING OR SPOTTING ACTIVITIES

The aim here is to get words or phrases to stick in learners' minds and to give them a purpose for listening, even if they don't understand everything. It is linked to the pre-comprehension stage **recognition**.

- In the simplest form this type of activity just requires learners to indicate yes/no to whether they heard a particular word or phrase.





- It can also be tackled as a sort of word soup or word/phrase bingo where learners are given a list of, say, twelve phrases, seven of which appear in a video clip, five of which do not. The task is then to tick off those they hear.

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WORD FREQUENCY GRIDS

This is another way of focusing attention on the recognition of key vocabulary. Here, learners are asked to put a ✓ every time they hear a word or phrase.

How often are the following phrases or words used?
Put a ✓ each time you hear them.

	1	2	3	4	5
Je m'appelle	☐	☐	☐	☐	☐
J'habite	☐	☐	☐	☐	☐
J'ai _____ ans	☐	☐	☐	☐	☐
Merci	☐	☐	☐	☐	☐

10

WHO SAID WHAT?

Still aiming to build up aural acuity and recognition skills, this activity is best introduced to learners during the second viewing, with pauses at appropriate points to give them thinking/processing time. If this is not done, there is a danger that the whole recognition system gets clogged up and learners are overwhelmed.

Read the statements below, listen carefully to the video and work out who said what. Write the speaker's initials after each statement.

1 'Je suis professeur ...' _____
2 'Je suis infirmière ...' _____
3 'Je suis hôtesse d'accueil ...' _____
4 'Je travaille la nuit ...' _____
5 'Le matin j'ai un autre travail ...' _____
6 'Je m'occupe de mes chats ...' _____
7 'Je travaille surtout après l'école ...' _____
8 Mes horaires sont un peu spéciaux ... _____

HANDS UP WHEN YOU HEAR ...

This can be used as a classroom activity to re-energise flagging interest. It can be done in teams, with an independent judge noting who is the first to react to hearing a particular word or phrase. It can be presented in single words/phrases with the teacher giving the teams instructions to listen out for a single word which will occur in the next thirty seconds. Alternatively, a list of words can be put up on the OHP and learners asked to raise their hands when they hear any of them. At this point, the video is paused and the judge adjudicates.

SEQUENCING/RE-ARRANGING ACTIVITIES

These will rely heavily on the recognition of individual words and phrases, while moving towards a need for correct comprehension. At the most basic levels they can be linked to pictures. Learners have six pictures in front of them, e.g. a car, a phone, a book, a paper, a bottle and a table. They then listen to the excerpt and number the objects in the order in which they are mentioned. It is often a good starting point for exploitation if everybody agrees on what has happened in an excerpt. One way of doing this is to list the events in the order in which they appeared. More challenging sequencing activities rely on text. Learners are given a number of phrases which appear in the sequence, but which are out of order. They can be asked to put them in order first and then to use the video replay as a check. Alternatively, the sequencing can follow the first or second viewing.

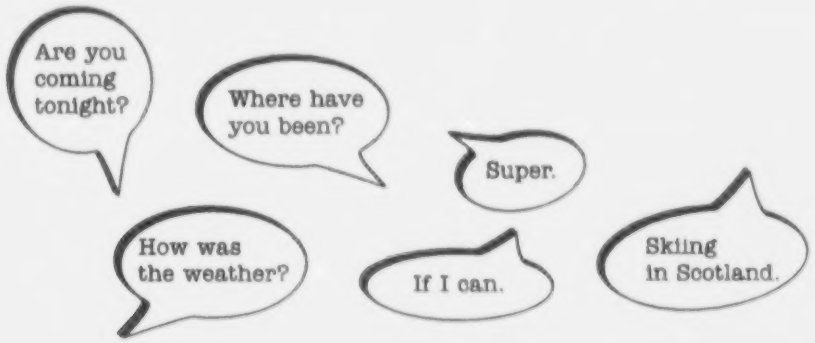
Below is a list of words you might need when you're saying goodbye. They all appear in the programme, but not in this order. See if you can put them into the correct order.

a	Allez, bon courage!	d	Bonne chance.	g	À bientôt, j'espere.
b	Au revoir de Paris.	e	À un de ces jours.	h	Vous y êtes tous invités.
c	C'est fini.	f	Quel dommage.	i	Au revoir, à bientôt.

1	4	7
2	5	8
3	6	9

MATCHING ACTIVITIES

These can either be presented in the form of speech bubbles or text. In either case there is a choice as to whether the video is used as a check of what has been done or as the initial prompt for the activity. Learners are asked to match the appropriate questions, answers or statements.



12

Which words and phrases can only apply to Robert? Which can only apply to Nathalie? And which can apply to either?

Robert

1. Canadien
2. étudiante
3. française
4. mariée
5. ne à Montreal
6. calme
7. née à Grenoble
8. veuf
9. vit seul
10. retraité

Nathalie

TRUE/FALSE STATEMENTS

This sort of activity is one of the most familiar, but to effect the transfer from text to video-based activity, a number of extra decisions on strategy need to be made.

- At what point are the true/false statements introduced? Before the first viewing? After the first viewing and *en bloc* before the second viewing? Individually during the second viewing and directly associated with the particular language point? Before the second viewing but with learners being asked to make their selections only at the end of the play-back sequence?
- Should the true/false statements be given orally by the teacher, or printed on a worksheet?
- Should the statements be given in the target or native language? (NB the latter is not always easier.)

From these questions it can be seen that there are many ways of varying the presentation and that the role of the teacher is crucial in matching the needs of learners to the level of difficulty demanded of them.

Are these statements *richtig oder falsch*?

		Richtig	*Falsch*
1	Vor dem Stephansdom ist der historische Marktplatz.	☐	☐
2	Das Gutenberg-Museum ist von 10 bis 8 Uhr geöffnet.	☐	☐
3	Es ist zu Fuß drei Minuten vom Dom zum Gutenberg-Museum.	☐	☐
4	Die historische Altstadt ist nicht weit vom Dom.	☐	☐

MULTIPLE-CHOICE QUESTIONS

This activity, too, is familiar, but the same strategic questions need to be posed as for true/false. There are criticisms of multiple-choice questions as an examination tool, but as a stimulus to effective and purposeful listening they work quite well, when the distractors are genuine and the level of language in the questions matches (or is easier than) the level of language in the programme.

14

The *gîte* owner gives Françoise information about the area. Read the extracts below, then listen to the conversation and choose an option to complete each one.

Nous pouvons vous prêter ...

- ☐ **a** des bicyclettes.
- ☐ **b** des chevaux.

Saint-Pol-sur-Ternoise, c'est une petite ville où vous allez trouver ...

- ☐ **a** une banque, une pharmacie et un café.
- ☐ **b** un cinéma, des restaurants, un musée.

Pour le lait frais ...

- ☐ **a** vous pouvez aller dans une ferme.
- ☐ **b** vous pouvez aller au marché.

Nous avons à trois ou quatre kilomètres une abbaye de religieuses, où vous pouvez acheter ...

- ☐ **a** les gâteaux de Belval.
- ☐ **b** le fromage de Belval.

THE COMPILATION OF LISTS

At first sight, this activity appears rather dull, but in practice it can generate interest, particularly if given a competitive edge with learners working in pairs, groups or teams. The task here is simply to get learners to spot words which belong to a certain group.

There are, basically, three types of list:

Lexical lists

… where learners are asked to pick out word groups such as:

- objects that could be found in the kitchen;
- verbs to do with travelling;
- colours or clothes.

Functional lists

… where the task is to note phrases such as:

- expressing likes or dislikes;
- ways of being polite,
- expressing agreement; persuading people to do things.

Grammatical lists

… where learners spot grammatical items:

- question tags;
- examples of the present continuous tense;
- relative pronouns.

COMPARISON

There are possibilities for using pictures to support the exploitation of programmes. Some television material is visually very descriptive and lends itself to making up short sentences based on the video vocabulary, or asking learners to draw what you are saying – a sort of visual dictation which recycles the vocabulary presented in the video. You can give instructions on the furnishing of a room, the location of key buildings on a town plan, etc. Alternatively, learners could be given a number of pictures relating to a programme. You make statements about these pictures and learners have to associate the statement with one of the pictures.

GAP-FILL

This traditional exercise is given a new dimension when linked to television. With text-based examples it can be unnatural, but as a follow-up to a video clip it comes over as more relevant.

Use the list of words in the box to fill in the blanks in the dialogue.

très bien	de luxe	petits cafés
trois cents	viens	modestes
pouvez	liste	

TOURISTE	Bonjour; je **(1)**_____ du Brésil de Rio de Janeiro, et je cherche un hôtel. Vous **(2)**_____ me renseigner?
HÔTESSE	Oui. Nous avons ici une **(3)**_____ d'hôtels. Bien sûr, vous avez jusqu'à cinq étoiles; les catégories **(4)**_____. Vous avez aussi des catégories plus **(5)**_____.
TOURISTE	Et, parce que moi je cherche un hôtel à deux étoiles, quelque chose de plus modeste; et le prix d'un hôtel?
HÔTESSE	Le prix va jusqu'à **(6)**_____, trois cent cinquante francs.
TOURISTE	Et c'est facile pour manger ici à Paris?
HÔTESSE	Oui, vous avez de très grands restaurants; vous pouvez **(7)**_____ manger à Paris et vous avez également beaucoup de petites brasseries, **(8)**_____, plus modestes, qui sont très bons également.
TOURISTE	Bon, merci beaucoup.
HÔTESSE	Je vous en prie.
TOURISTE	Au revoir.

16

The point at which the video is paused in gap-fill exercises is important. With short extracts it is probably adequate to ask learners to fill in the gaps at the end of the second viewing. For longer extracts it is often advisable to pause every

couple of lines during the second showing and to give learners time to make their selection. It is important, incidentally, when focusing on listening skills for beginners, to make this exercise one of selection from a jumbled list, rather than asking learners to fill in the gaps from their own knowledge or guesswork. Otherwise too many spelling errors occur and, perversely, it is often the incorrect word spelling which is remembered for future use.

SUMMARIES

While it is obviously preferable at more advanced levels to ask learners for summaries in the target language, at beginners' level there is still some point in making short summaries in L1. These can be written, but can also be produced orally, perhaps in pairs. They can be used as a check on comprehension and as a prelude to more detailed active listening activities.

A variation under the heading of 'summaries' is for the teacher to give the class a short summary of what has been seen, but to include in the summary some false information. Learners have to spot the 'mistakes'.

DESCRIPTIONS

A good way of training learners to be aware of paralinguistic features is to base activities on descriptions. This can be done along various lines and can relate to clothing, to appearance, to personality, to actions, etc. Description is a particularly good way of teaching adjectives. For example:

Stéphane vient d'être choisi pour participer au jeu. Il est déçu/surpris déprimé/ bouleversé.

Le jeu vient de commencer. Julie est nerveuse/ sûre d'elle.

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Christophe vient de remporter le premier prix. Il est nerveux/ ému/en colère.

Jean vient de perdre le jeu. Il est déçu/fâché/ comblé de joie.

Most of the activities described above are meant primarily for beginners or lower-intermediate learners. At upper-intermediate and advanced level, it is likely that increased use of the target language will be made; with correspondingly less necessity to observe the cautions and credos set out at the beginning of this chapter. However, there is still a place for activities at advanced level which specifically target listening and, indeed, many of the suggestions (even true/false and lists) can easily be upgraded in difficulty. There are a few further examples of activities which are of most use at higher levels.

Advanced listening grids

An increasingly popular activity is to use the news as a resource. The obvious problem posed for the teacher is the preparation time, or lack of it, necessary to generate worksheets, etc. A particularly useful device is to use a standard listening grid that gives a framework for understanding and analysing any bulletin.

Who	What	Where	When	Why	How	Comments
1 *The Pope*	visit	South America	yesterday	talk to as many people as possible	plane	enthusiastic welcome
2 *The President*	promised help for stranded whales	Alaska	today	?	ice-breaker	time short to save them

The notes, as above, can be written in L1, if the target language is a barrier. To give learners time to fill it in, the three-phase approach is best. Phase 1, play it through without a pause. Phase 2, pause after each of the news items for notes to be made. Phase 3, re-play without stopping for reinforcement.

Similar listening grids can be used to good effect when tailored to standard courses. Here's one where a family have just ordered a meal.

Who ordered what? Fill in each person's order. Use English.

	Emma	***Manon***	***Michel***
To drink			
To eat			

KEYWORD CONTEXT QUESTIONS

In this activity a number of keywords are selected and given to learners in advance. During the second viewing, the video is paused at the end of a sentence in which a word appears. Learners are then asked either to quote the exact linguistic context in which the word was used, or to explain in L1 the way in which it was used.

If, in a sentence such as: '*The helicopter landed on the pad just in time to save the girl's life*', 'pad' is selected as the keyword, learners would either have to quote the rest of the sentence or to explain that 'pad' is a specialist term for where a helicopter lands.

TRANSLATION

Although translation is not encouraged by many teachers, it is nevertheless often considered by learners as being a useful way of practising and cementing

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the language. When translation is being introduced to learners it can be stressed that what is being sought is not an exact word-for-word translation, but rather 'find the equivalent for'. To make the most of this, the three-phase approach should be used with pauses during the second viewing at points appropriate for translation. This brings the activity to life in a way that was rarely possible in the days of text-based translation work.

RE-TRANSLATION

This is perhaps a more palatable form of translation for those who are wary of translation. Here, learners are given a number of target phrases in L1. Their task in appropriate pauses during the second showing is to locate the equivalent phrase in the target language. Again, this sparks off a lot of active involvement based on purposeful listening and it can be extremely valuable for developing aural acuity and vocabulary power.

The activities described above are by no means exhaustive, nor, of course, do they represent any kind of dogma. They do, however, serve to illustrate how versatile video can be and also how it is possible to generate useful work which focuses specifically on the development of listening power. Having discussed the value of video for generating listening activities, we can now turn to the ways in which the medium can support active oral work.

3 Developing oral skills

Most learners, when asked what they want to do with their language skills, indicate 'speaking' as the most important function.

Most teachers, too, stress that giving learners a good oral ability is one of the prime objectives of their courses. Many insist on target language (L2) only within their classes and take oral responses as the prime indicator of the success of a lesson. This emphasis may well be practical and successful in some cases, but a cautionary note needs to be sounded.

Oral fluency is indisputably a key terminal objective, but we need to be sure that we don't demand too much too soon. In large groups of learners there is a limit on how much any individual can say within a lesson, particularly when the peer group is not particularly supportive. There is also considerable evidence to suggest that learners will begin to speak when **they** are ready and that to force it too quickly in unnatural situations actually impedes progress. A little achieved successfully is, in general, better than setting up unrealistic expectations that make learners feel they are 'failing'. The maintenance of confidence, confidence in the teacher, in the course and in the learner's own ability, is a crucial factor in sustaining motivation and achieving a satisfying level of language proficiency. We must never forget that people often find effective oral communication difficult in their native tongue and that whether or not they are comfortable talking in a foreign language often has more to do with their own personality (whether, for instance, they are shy or extrovert) than with the characteristics of a language course or a teacher's style. It is also true that too much time is spent by learners listening to other people's 'bad' language when, perversely, incorrect models may become as firmly established as the correct ones.

This note of caution should not, however, be taken to indicate that there is any doubt about the ability of video to play a significant role in the development of

oral skills. If anything, the converse is true. When carefully and sympathetically handled, video can provide a whole range of stimuli which provoke active oral work more effectively than any other means. There are numerous activities that can be introduced and adapted for use at a variety of levels.

Repetition

This is probably the best starting point for oral work, particularly for beginners. It allows learners to perform in a non-threatening environment and gives them an opportunity to begin getting their tongues around some of the strange sounds and rhythms of the new language. Video is ideal for presenting a range of speech models from different sexes, different ages, different backgrounds and different situations. Learners can associate the phrase to be repeated with a person or with an identifiable visual context on the screen and this makes for additional and effective motivation *vis à vis* work based on text or sound-only sources. A lot of valuable fun can be generated when repetition focuses not just on the words themselves and the accent but also on the tone of voice used by the model speakers.

In introducing repetition work, the teacher should be aware of the big difference created when he or she intervenes in the process. If learners are asked to repeat direct from the screen, it is clearly more difficult than when the video is paused and the teacher repeats the phrase before asking the class or the individual to respond. This 'sanitisation' of the language to be spoken is not necessarily right or wrong, it is just important that the teacher recognises the effect of intervention and has used his/her professional judgement in deciding to repeat the phrase or not.

Predictive speech

This is one of the most useful and compelling of techniques to adopt. There are, basically, two forms of the activity: predictive speech **recall**, which is 'closed' and predictive speech **pure**, which is open-ended.

In the former, **recall**, a short clip (ten seconds) is shown during the second run-through. The video is then rewound and paused at an appropriate point. The

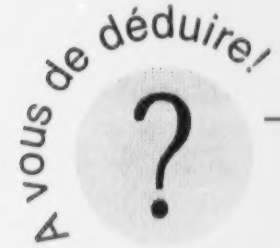
group (or individuals) are invited to recall what is said next and the pause released as a check on whether they were correct. This directly links purposeful listening with a controlled oral response. In accepting or rejecting suggestions, it is as important that you place emphasis on **how** something is said (tone, stress, feeling, etc) as on **what** is said. As in many of the activities suggested in this chapter, learners can be encouraged to work in pairs, making their predictions directly to each other rather than to the class as a whole. This gives more opportunity for individual practice, though it does limit the amount of monitoring and correction that the teacher can undertake.

In the second type of prediction, **pure**, the video is paused and the group is invited to speculate on what will be said next. This is obviously open-ended with no correct or incorrect version. Success is judged entirely on whether learners have been sufficiently stimulated to say something. It is a good activity for mixed-ability groups, since both modest and complex suggestions can be accepted equally.

Prediction works particularly well, incidentally, with advertisements. Most learners find advertisements attractive and intrinsically motivating and they provide a rich source of authentic material accessible even at beginners' level. The best strategy is to choose advertisements where the product is not immediately clear and to play the clip for a few seconds before pausing and asking learners to speculate on what it is about and, perhaps, what makes them think that. Pausing can often be repeated two or three times before all is revealed and it can provide a lot of fun, not to mention valuable language practice, *en route*.

SOUND-DOWN/SOUND-ONLY ACTIVITIES

There are a variety of activities that can be introduced by taking out either the sound or the vision and inviting speculation as to what is being said or what is being shown. As with 'prediction', this can be done as a recall task or it can be done during the first showing. It can be done with pairs or small groups working together and negotiating what to suggest, or as a class activity. However it is introduced, it is important not to select clips which are too long, particularly for beginners. Sixty seconds of television is a long time when it is being put under the microscope in this way.



Reflecting on the content of the extract and deducing what may be going on is a key to understanding the meaning of it.

1 Watch the extract without the sound, making notes of the key images that you see. The following questions will help you organise your predictions.

a) *De quel type de fête s'agit-il?*

b) *Que commémore-t-on?*

c) *Quelles célébrations et activités voit-on?*

d) *Quels sont les symboles nationaux?*

e) *De quelle ville s'agit-il? Qu'apprend-on sur son passé?*

2 Louis-Pascal Nègre is talking about his country. List the key images in the first column and, with the help of the images which appear throughout his speech, deduce what Louis-Pascal Nègre is talking about.

	Images	*Déduction*
a)	_____	_____
b)	_____	_____
c)	_____	_____
d)	_____	_____

24

INFORMATION-GAP ACTIVITIES

Here again there are a number of ways in which these can be presented to learners. Perhaps the simplest technique is to select a short excerpt (one minute) which has very little speech or mood music. Clips from *Mr Bean*, for instance, work well across the languages. To exploit this the class are divided into pairs and they decide which one will view and which one will turn away from the screen. Then those who did see the excerpt are asked to describe what happened, prompted by questions of clarification from those who had their backs to the screen. If time allows, the non-viewers can be invited to speculate on what they think happened before the description starts. This sort of activity always gets learners involved and gives them a genuine interest in expressing themselves in the foreign language.

JIGSAW ACTIVITIES

Another way of exploiting information-gap activities is for the class to split up, with each part viewing a different sequence from the same programme. They then come together in pairs and explain to each other what they have seen. Role cards can also be used to advantage. Here the whole class views an excerpt and then breaks up into pairs. Each person has a role card but with different information or topics to explore. The cards are used as cues for a structured discussion or actual role play based on the common viewing experience.

LEARNER ORIGINATED QUESTION WORK

It is clearly just as important to give learners experience of asking as of answering questions. One way of using video to stimulate this is to pause the programme frequently during the second showing and to invite questions based on what has just been seen or heard, with any type of question allowed. When this activity is first introduced, the questions can be from an individual within the group and directed at the teacher. The class then gets a feel for the way in which the questions should be answered (i.e. not just yes/no, but as fully as possible). When sufficient models have been given, the activity can be handed over to pairs with the brief to ask and answer questions directly to each other until the pause is released.

As an alternative, a sequence can be shown a couple of times, perhaps with the teacher pausing the tape occasionally on the second viewing and saying nothing. The task for the learner is to prepare a number of questions which are all asked and answered in pairs at the end of the sequence. This gives learners a little more time than the spontaneous questioning, and a higher standard of accuracy, together with more 'insightful' questioning, can be expected.

A *Twenty Questions* format can also be fun. One or two learners watch the TV set that has been turned away from the class. A short sequence is played and other members of the class have '20 questions' to establish what the clip is about.

SYNONYM WORK

This is handled in the same way as in **repetition** which was discussed earlier. The difference being that every time the video is paused, learners are asked to find synonyms, alternative ways of expressing the same idea. Experience has shown that this is a popular activity which gets learners involved and it certainly helps to promote mental agility and to improve their ability to process and manipulate the language.

STOP-FRAME DESCRIPTIONS

Video players are increasingly available which have an accurate and solid freeze-frame when paused. (Videos with four heads rather than two.) This opens the way to a simple but effective oral activity which can be instituted at any time to give learners a mental jolt, or it can be part of a planned strategy. When the video is paused, learners are simply asked to say anything that comes to mind which is sparked off by the image on the screen. At first this can produce simple descriptions – '*there is a man and a boy*', etc – but learners respond readily to encouragement to be a bit more adventurous. Comments relating to what people are thinking or to relationships soon begin to appear. Stop-frame description is a popular activity which is particularly useful for mixed-ability classes. It enables all members of the group to feel a sense of achievement and to participate with either a simple or a more complex utterance in the present, future or past tense. It can be presented as a class activity or used for pair work.

SPECULATION

There is a lot of mileage in encouraging learners to speculate. Again, this gives them a free rein and stimulates a wide range of reactions. Speculation can be introduced, like the stop-frame activity above, at any time during a showing to keep people on their toes, or it can form the basis of a more structured discussion at the end of a three- or four-minute sequence. There are many devices to spark off speculation: learners can be asked what further questions they might have put to a character, why somebody looks as he or she does, where he or she is going, etc. Reflecting on a whole sequence, they can be asked to speculate on longer-term

issues such as what might have happened to a character in a year's time, how a situation might develop or what the consequences of actions might be.

DIALOGUE FRAMES

A good way of reinforcing recall of key phrases and structures is to use a simple dialogue frame as a prompt for controlled oral responses. After viewing a sequence, a frame can be put up on the OHP with words which lead to the expression of phrases or sentences. Dialogue frames have the advantage of being very quick to produce – and anything which limits the amount of teacher preparation time must be considered a plus – and yet they are effective. An exchange, where some learners asked the footballer Frank Leboeuf some questions, went like this ...

À votre avis quelle est la plus grande différence entre la vie en Angleterre et la vie en France?

Il y a beaucoup de différences, différence de culture, différence de nourriture, façon de conduire de l'autre côté.

Qu'est-ce que vous aimez le plus en Angleterre?

J'aime les Anglais, j'aime Londres parce que cela bouge beaucoup et j'aime le football.

Alors, Frank, qu'est-ce que vous aimez le moins en Angleterre?

J'ai du mal à m'habituer à la nourriture anglaise.

... could be presented to the class like this, as a prompt for the whole question or answer ...

Learner	Frank Leboeuf
différences?	culture nourriture conduire
le plus?	anglais Londres football
le moins?	nourriture

... in order to prompt learners into reproducing the dialogue.

Techniques such as this help increase word power, improve learners' ability to manipulate the language and build up confidence.

MIME CUES

Not every group will take to this activity initially, but it will appeal to groups of extrovert and co-operative disposition. Mime cues are best used sparingly, but they do provide an alternative, increasing the variety of devices to stimulate active oral work. Mime work is best introduced when learners have seen a number of programmes in a series or at least have been exposed to a video with several different, easily identifiable scenes in it. Find a couple of volunteers in the group and ask them to go outside for a minute and choose a scene. They then return to the class and proceed to mime their selected scene as though it were a series of stills. They 'freeze', therefore, at appropriate places and only carry on when somebody in the class has come up with the words from the video which express what they are portraying in their frozen tableau. With the right group, this can produce some amusing and enjoyable moments, while still providing an effective learning experience.

28

CHAINING

Chaining is a good way of adding some interest to a lesson, while developing mental agility and reinforcing vocabulary. It involves re-telling a story or recounting the sequence of what has been seen. Learners are asked one after another to continue. The way in which the 'buck' passes within the group can vary. The teacher can act as the conductor, simply pointing to members of the class and changing at appropriate moments the person who is being asked to re-tell what has happened. The change can also be at the learner's instigation, when one person thinks she/he has said enough she/he simply points to somebody else who has to carry on. Chaining can also be given a competitive edge by having two teams. Member A of team 1 begins and then points to member A of team 2. Whenever there is hesitation or deviation, the opposing team can challenge. If the teacher (or a neutral judge selected from the class) thinks the challenge is correct, a point is added. The team with the fewest points at the end of the story is the 'winner'.

COMMENTARY WORK

This is a useful though demanding activity, best based on short sequences. It can either be 're-building' the commentary where the sound has already been heard or 'pure', where learners react to the visuals.

To start with, the commentary can be built up by the teacher following suggestions from learners who will have seen the visual sequence two or three times and are then prompted by the pause button.

If there is a language laboratory with video facilities, learners can be shown the excerpt two or three times and encouraged to make notes. They then have a few minutes to collect their thoughts before viewing again and recording their commentary individually. Material from tourist offices or government agencies is often excellent for descriptive commentaries. For French speakers, *Voyage en France* from *La Maison de France* is a rapid visual tour around the key sights in different areas.

ROLE PLAY

Role play is an example of another activity which can bring fun and variety into the language classroom, but which also needs careful handling if it is not to fall flat. In situations where the peer group is unsupportive, for whatever reason, it may be best avoided. However, there are enough examples of success to make it worth consideration.

One thing is sure. If role play is likely to work at all, it will do so when based on video. A major problem with 'cold' role play is that learners not only have to cope with the demands of the foreign language, but they also have to be imaginative enough to create their own situations and plots. When role play is based on a common viewing experience, a clear context is provided into which language work can be built, but one in which there is still scope for individual invention and initiative.

The way role play is actually handled obviously depends on the nature of the group and of the material. Whatever the strategy employed, however, a golden rule is to allow time for preparation before performance. This may detract a little from the spontaneity of the performance, but the act of preparation is itself

linguistically valuable and learners are likely to feel far less pressure if they are given adequate time to work on what they are going to say.

A good way of handling role play is to select a programme that has a number of short, clearly definable sequences. It is usually appropriate to work on some comprehension activities during the second play-back to ensure adequate understanding of the material before going on to active production. When this stage has been reached, the class can be divided into groups with each group allotted a different sequence. The sequences are then prepared and 'performed', followed by such comment and analysis from the teacher as is appropriate. Familiar 'soaps' which are also broadcast in the target language are a good stimulus for this.

STEPPED RECALL

30

In many video or television courses, as opposed to authentic television material, the language has been carefully scripted to reflect the specific needs of language learners. It is therefore valuable to achieve a level of familiarity with the script which can lead to oral production.

One way of promoting this is to use the text of the programmes as a prop and, as the activity progresses, to step up the amount of recall required by individual learners. To achieve this, divide the class into pairs or, if appropriate to the scene being studied, into small groups. Each learner is given a copy of the transcript and this is then used as the basis for the activity. If working in pairs, both learners are allowed to have the transcript and they read through it together, taking on the roles of the television characters. The scene is then performed a second time but, on this occasion, learner B is not allowed to read the transcript. On a third run-through learner A has to work without the transcript, but learner B has it. Finally, the scene is spoken by both learners, neither of whom has access to the transcript. This procedure, modified as necessary to reflect the number of characters in the original scene, promotes the assimilation and retention of key language exchanges.

READING

It is, perhaps, important at this stage to explain that the reason 'reading' has not been given a separate chapter is that many of the activities suggested above do implicitly involve reading the language. Experience has shown that an understanding of the spoken and of the printed/written text is closely linked. Thus a strategy which places stress on active listening and oral activities can produce learners who are also able to read the language, even if they have been exposed to only a limited number of explicit reading tasks.

ERROR CORRECTION

Before moving on to look at the development of written skills in the next chapter, it is pertinent to interject a few thoughts on error correction. This is clearly a difficult area with a constant tension between the need to boost confidence and encourage fluency on the one hand, and the feeling that you are doing the learner no favours by allowing repeated errors to go unchecked on the other.

The answer as to whether to correct or not obviously rests ultimately with the professional judgement of the teacher. The view adopted in this taxonomy of activities is that, on balance, it is better to put the stress on prevention rather than cure and to ensure that, wherever possible, sufficient groundwork and preparation has been done, at least to give learners a fair chance of getting it right. There is also an underlying presumption that the more learners are exposed to 'correct' language, the more likely they are to produce it. Spending too much time analysing mistakes can sometimes, perversely, only serve to ensure that it is the incorrect rather than the correct item of language that finds its way into the linguistic memory. If correction is necessary, it is better done by briefly replacing the bad with a good model, otherwise there is a danger that learners will build up a resistance to speaking at all. The most important factor is: has the learner at least succeeded in getting the message across? If not, corrective help is necessary, but, if so, a pat on the back is likely to produce better long-term results. We often underestimate the difficulty learners have in speaking the language, particularly when participating in activities based on video. Intervention by the teacher to correct spoken errors should, therefore, be kept to a minimum and stress placed on positive reinforcement to make sure

INFOTECH
Video

video is regarded as a friend and not as a stick to beat linguistic competence into learners or as a mirror of learners' painstaking inadequacies.

The suggestions outlined above are by no means exhaustive, but they serve to illustrate the tremendous flexibility of the medium and the crucial role of the teacher. Not all suggestions will suit all classes, but there is a sufficient range to show that television is not a soporific medium, and that as a teacher builds up his or her confidence and competence in handling video, so it will become an ever more important and effective part of the language teacher's armoury.

32

4 Developing written skills

Owing to the nature of the medium, some people assume that the prime use of video is in the development of oral and aural skills. In fact, it also has a big contribution to make enhancing written skills. Exercises and activities that are familiarly linked to text can often be adapted to follow up and reinforce television work; the added bonus being that television can provide an exemplar which is likely to be more motivating and offer a more comprehensible and realistic starting point due to the contextualising visual dimension.

More people than ever before are likely to be called upon, in the course of their work, to develop sophisticated written skills in a foreign language, and television has a big role to play in helping with T S Eliot's '*intolerable wrestle with words and meanings*'. At basic level, this might mean little more than the selection of appropriate words and their accurate transcription, or getting a pen around unfamiliar words and symbols. At more advanced levels, television can stimulate the succinct and structured expression of coherent thoughts.

Working with jumbles and clues

Transposing into written work the axiom that learners should not be asked to take part in activities or to do exercises for which they have not been thoroughly prepared and that, whatever they do, there should be a high chance of getting it right, the opportunities for written work at beginners' level are clearly limited. There is, however, some value in letting learners write in carefully controlled situations, particularly for those who feel that writing a word helps them remember it.

Exercises with jumbled answers, word searches and clue letters all achieve this purpose. They are familiar, but given a useful new dimension when linked to excerpts from television.

A word search

Here are sixteen words to do with Frank le Boeuf's home life. See if you can spot them and write them out.
They were all used in the excerpt you saw.

P	E	T	A	N	Q	U	E	A
P	A	S	T	I	S	X	U	V
A	I	O	L	I	A	F	O	I
P	R	O	V	E	N	C	E	G
U	O	H	F	E	T	E	M	N
D	S	S	A	V	O	N	E	O
A	E	E	R	Q	N	L	R	N
B	I	T	L	Z	S	G	I	J
C	W	L	E	Y	L	V	K	R
M	A	R	S	E	I	L	L	E
D	M	L	A	V	A	N	D	E

34

Many of the suggestions in Chapter 2 relating to listening practice can be adapted to provide basic written activities – sequencing, re-arranging dialogues into the correct order, compilation of lists, exploitation of pictures and gap-fill are obvious candidates for re-presentation with the emphasis on the written form.

Some learners enjoy crosswords or word-games. They can be set up at basic level with jumbled answers or introduced by the teacher who makes sure the words are known before learners start. If the simple pattern shown opposite is used, where there is only one vertical word, there is sufficient flexibility of format to enable the teacher to create the word box very quickly.

As an alternative, it is possible to get learners to work in pairs or small groups actually creating the clues and the word boxes. These are then checked by the teacher before handing them over to another pair or group to complete. This introduces a stimulating new dimension to the activity for the learner (while saving the teacher valuable preparation time).

Here is an example where the clues are in English but could, of course, equally well be in French:

Use the clues to fill in the word boxes.

When you've completed the boxes, the vertical line should give you something delicious for breakfast.

1. A hot drink but not tea or coffee.
2. An alternative to orange?
3. What Catrine orders.
4. You say this when the waiter brings the drink.
5. You're thirsty. *J'ai ...*
6. Eaten instead of ice-cream.
7. Stephanie orders a chocolate and vanilla one.
8. Fifty.
9. The last word of 'please' in French.

35

Simple sentences

After the manipulation of single words, the next stage is to give learners the opportunity to produce their own language. The filling-in of identity cards, registration forms, responses to adverts, shopping lists and post-cards is a good starting point, giving learners a reasonably simple structure to use words they have heard in the video clip.

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A vous!

Sum up now what you have learnt about the Merah family.

1 First fill in the *fiche d'identite* of the Méran family

La famille Mérah

Racines: .....

Domicile actuel: .....

Années passées en France: .....

Nombre d'enfants: .....

Prénoms des enfants: .....

Métiers des parents: .....

Nationalité – Parents: .....

– Enfants: .....

36

A popular written activity is to set up a variation of the 'consequences' game after the class has watched a video sequence two or three times. Each person first writes down, say, six questions, with enough space left below them for an answer. The paper is then folded in six and passed on to the next person in the group to answer the first question. The sheet then continues to be passed around until all six questions have been answered. It is then returned to the original writer to read the answers he or she has received. This can obviously be taken further, if appropriate, by getting each learner to read out the various questions and their responses to the rest of the group.

The same technique, or simplified versions of it, can also be used for keyword context work (see Chapter 2). Here the prompt is not a question, but a keyword from the programme. The task is then to supply the rest of the phrase in which the keyword appears or, at least, to supply a phrase which makes sense and which shows that the word has been understood.

Jam	The traffic jam stretched back for three miles
Lines	The van was parked on double yellow lines
Meter	The parking meter attendant got out his book

Proof correction

This is a useful activity which relates to the real world of work outside the classroom and which trains aural acuity and the ability to listen accurately, while also providing an opportunity for written expression.

Select a short sequence (one to two minutes) from the programme and prepare a slightly amended transcript. The amendments should not introduce grammatical errors, but rather omissions, additions and logical modifications to the text.

On the second run-through, pause the video occasionally to let the words sink in and to let learners mark where they notice any discrepancies between what they hear and what they read. Then ask the group to make the necessary corrections, before playing the video a third time as a check. As well as being 'realistic' and valuable training in itself, proof correction activities help develop accurate written expression.

37

Dictations

Dictations can be given a new lease of life when linked to a TV excerpt. The main criticisms of dictations – that they are unnatural, boring and unpopular – are, to a large extent, overcome when they are based on authentic language that has been contextualised by the addition of an attractive visual element.

It is preferable to select a connected piece of speech such as a commentary or the introduction to a report rather than a dialogue. It is also important to choose a short excerpt (two minutes = 240 words) if it is not to become unwieldy.

Show the video clip through once, or possibly twice, for orientation and contextualisation. This is to enable learners to understand the gist of what they are going to be faced with and to mark mentally some of the key phrases or words. In the next phase the teacher reads aloud the exploded version in the 'traditional' manner and the learners write down what they hear. There is then

a final playback of the clip for reinforcement, with learners being given a few minutes to work on any final corrections.

This strategy provides added motivation to tackle what can be a rather arid exercise. Learners are more willing to respond positively to the dictation format when it is based on television and thus they benefit from the practice of making specific links between what they hear and what they write.

A specimen dictation

▶▶

Mr Couttes: My wife heard a noise/in the kitchen/which is across the hall/and opposite our bedroom/and so she went outside/and put the light on./She found a man there/with a torch/and he immediately attacked her/to prevent her/from making a noise./I jumped out of the bed/and just bodily fell on him/and we both fell to the floor.

38 COMPLETION/ANTICIPATION OF A SCRIPT

A popular activity which integrates the four skills and which produces a written product is script completion. Following comprehension work on the first part of a scene, learners are asked to speculate on what happened next and to write their own script. This is particularly appropriate for production using word-processors.

Script completion can be introduced at a relatively early stage or, of course, it can provide a testing task for advanced learners. The determinants are the level of the source material and the amount of support given by the teacher. At one extreme, learners can be given virtually the whole of the second part of a script in jumbled form and invited to re-write it logically. At the other, they can be set to work following only a brief discussion and a few clue suggestions as to how events might develop.

This activity can be given for homework to be completed individually or, preferably, be the focus for group work where learners negotiate with each other. It is important that the class is not made to feel that there is a 'right' or 'wrong' answer, but rather that they are being marked more generally on their understanding of the first part of the scene, on correct language and on hints of originality.

The selection of the material and the point at which it is stopped is clearly important if the activity is to be a success. Scenes with relatively few characters and a strong plot, as in detective stories, are usually preferable, but the

technique can be applied to more prosaic functional activities such as 'asking the way' or 'ordering a meal'.

As a variation the activity can be based on completion of a script for the scene which precedes.

PARALLEL SCRIPTS

A more structured variation of the same exercise is the creation of parallel scripts. Here learners are shown the whole of a short scene and then invited to re-create it using different vocabulary. There is, therefore, an agreed context with a defined set of characters and action which forms the basis of a communal viewing experience. Again, it is preferable to select material with relatively few characters and to have a self-contained and clearly defined action.

The advantage of parallel script-writing is that imaginative enthusiasm does not have to extend beyond the learners' linguistic limits and there is a framework on which to hang subsequent analysis and comparisons. It is also suitable both for individual and for small group work.

FACE OF THE YEAR

Original

Liz Wickham	Are the other girls jealous in your class?
Lisa Butcher	No, they're just happy for me. We just laugh about it and they think it's really great.
Liz Wickham	Now you're doing 'O' levels at the moment. What do you intend to do seriously when you leave school?
Lisa Butcher	Well it changes every day. I'd like to do something with fashion designing or jewellery designing, something like that. Or maybe modelling. Well, it depends how far I get with this, if I get right to the top, I'll carry on with it.

Possible parallel version

Liz Wickham	Do the other girls mind your having been selected?
Lisa Butcher	Not really, they're pleased for me. We joke about it and they think it's terrific.
Liz Wickham	You're in the middle of exams at the moment. What do you want to be when you leave school?
Lisa Butcher	Well, it changes all the time. I'd like to do some designing, fashion designing or jewellery – something on those lines. Or, perhaps, try modelling. Obviously, it depends what happens with this. If I win, I'll carry on.

TRANSCRIPTIONS

As a more media-related alternative to dictations at advanced level, the preparation of transcripts is highly demanding, excellent training for developing aural acuity and a good way of building up an awareness of grammatical accuracy in the written mode.

The strategy adopted will depend on the needs of the group and on technical limitations, but, if possible, it is preferable to introduce transcription via the language laboratory. (In many cases, the sound source from the television or video recorder can be routed directly into the language laboratory to produce the follow-up audio recording.)

TRANSLATION AND RE-TRANSLATION WORK

40

Translation and re-translation can be valid and even popular activities when used in moderation and in conjunction with the other more communicative work already described. Translation is from L2 to L1; re-translation from L1 to L2.

It can be presented to learners as a reinforcement to listening comprehension or oral work in the form of selected key sentences for translation. Aided by recall of the context of the television programme they have already seen, learners can usually approach the task with more confidence than with traditional translation based on the printed text alone.

Alternatively, translation (or re-translation) can be presented as an exercise in consecutive written interpreting. In this mode, a third person summary is prepared of the television sequence that has already been the subject of oral or listening activities. The complete summary is read out once, then a second time broken up into manageable chunks for learners to write down a translation of what they hear as though in a dictation. The summary is read a third time in its complete form for reinforcement. As a rough guide, 200 words are enough as the basis for 45 minutes' work. The learners' scripts can then be collected and marked, or they can be 'corrected' orally by comparing different versions around the class.

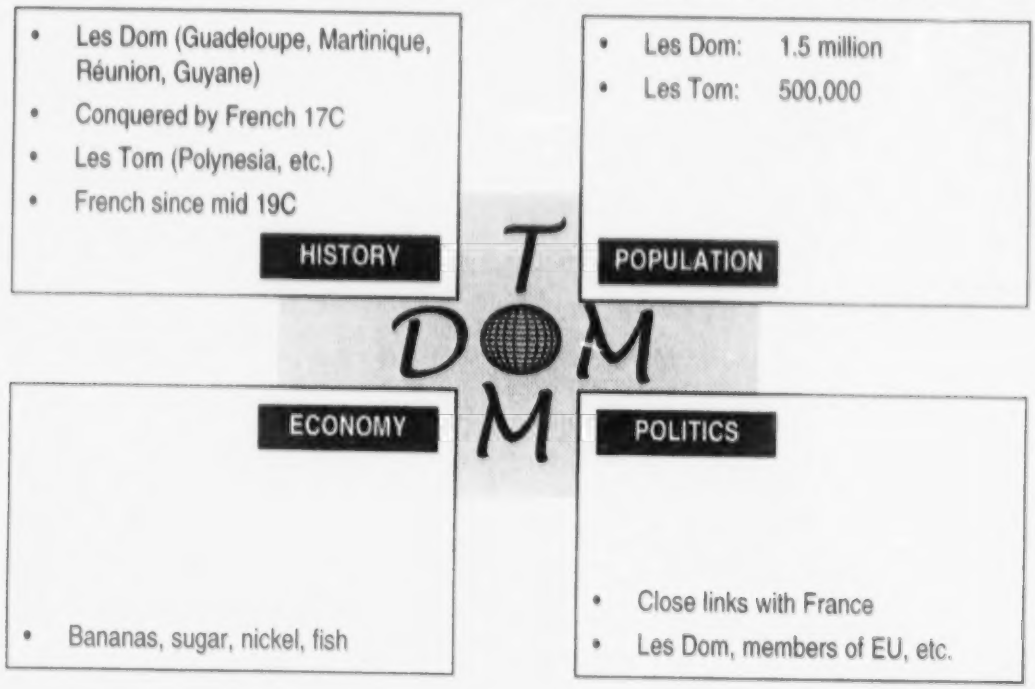
While the dangers of over-reliance on translation have been well-documented, it is important to recognise that using a television sequence as the starting-point

does give the activity an 'authentic' dimension which changes its focus from the mechanical manipulation of structure to a device for introducing valid vocabulary reinforcement and developing written accuracy.

NOTE TAKING

There are many examples of television programmes which are appropriate as the basis for note-taking practice. Regional news bulletins with some of their short, human interest features, information series on new technological developments and documentaries have proved particularly fertile ground for locating good material. Note-taking is a valid exercise in its own right for developing written skills, but its relevance to the reality of the work-place makes an even stronger case for it to be included in curricula.

An effective strategy is to take a three- or four-minute sequence and to show it through once for orientation and gist comprehension. During a second play-back, pause the tape occasionally at appropriate points to allow learners time to write, before showing the sequence a third time for reinforcement and confirmation. Then allow about fifteen minutes for learners to get their ideas into shape and to re-write their notes in a legible and structured format.



A variation on 'note-taking' is to divide the group into pairs with one person making notes in the target language and the other in English. They can then compare and discuss before producing the final version.

In marking note-taking and thus shaping its format, it is a good idea to give three marks: one for correctness of language, a second for accuracy of information and a third for the layout. This final mark is important since it encourages learners to ask themselves the question *'Could I understand these notes in a year's time?'*. It also stresses the necessity of considering presentation alongside content as a crucial factor in effective written (or printed) communication.

When the activity is first introduced, it is better to work on an agreed set of notes with the whole class, so that learners have a clear model of what is expected of them. It can also be helpful, before cutting them loose to work by themselves, to provide a few key words and phrases which they can work into their draft.

Summaries

The same strategy can be employed to obtain a summary of a programme or a sequence. The period following the third play-back is then used to produce a piece of succinct and coherent prose. Again, particularly on the first few occasions, it is a good idea to provide learners with plenty of back-up help in the form of keywords and, perhaps, a model summary. This type of activity is quite demanding and it is important to break learners in gently if they are not to feel threatened by it and if they are to 'enjoy' doing it. Experience has shown that where this is done, motivation and commitment are considerably enhanced by working from television rather than text.

Report writing

Report writing is a further variation of the same theme, but the source material is likely to be rather longer (ten minutes).

Summary work is essentially a 'closed' activity in which there are rights and wrongs and where the learners are asked to record as accurately as possible

what was said. They are not expected to express any personal opinion. The writing of a report, on the other hand, can incorporate more scope for individual inventiveness and can enable the same material to be approached from different angles. It is also possible to base the activity on a wide range of programme types.

An effective and enjoyable way of stimulating report writing is to select a programme and to divide the learners into groups, with each group given a different task. Since the initial input may be quite long, it is likely that the group will have to work from one viewing, constructing the report from memory, though it may still be advisable to pause the tape occasionally to allow the group to confer and to write down a few key points as they go along. At the end of the programme, the groups are then given time to prepare their report, which is likely to be about 200 words long. They should be encouraged to include a few illustrative examples to make their task easier and to make the final report more interesting.

When the reports are ready, they can be collected in and monitored, or they can be used as the basis for oral work with a member of each group reading out their agreed version to the rest of the class as a precursor to discussion. Obviously, the activity, while valuable at different levels, is likely to be most appropriate with advanced learners, since it presumes a high level of aural acuity, an ability to discuss themes, plus accurate written work.

Script composition

After working for a time on managed tasks and having become familiar with the various media genres, learners are ready to spread their wings and to compose their own scripts. Advertisements and news bulletins are good starting-points as a focus for small-group work. While demanding many of the same skills as traditional essay work, television provides an added motivational boost and makes learners that bit more interested in what they are doing.

As well as composing scripts, the allied activity of writing a commentary is useful. Voice-over documentaries with strong visuals are the best source material. The mechanics of this are rather complex, particularly with large classes, but provided the excerpt can be broken up into sequences of 20 to 30 seconds, which are re-played two or three times, it can be effective.

A neat and useful way of varying the output within a 60-minute session is to follow this pattern:

- show a short, e.g. five-minute news bulletin through once;
- show it a second time, with pauses, for learners to make notes (*10 minutes*);
- divide up the class with each group given one of the news items to prepare a short script (*15 minutes*);
- using a Camcorder, if possible, re-record the 'learner produced' news bulletin (*10 minutes*);
- play back and discuss (*20 minutes*).

WORKSHEETS

Some of the ideas already outlined in Chapters 2 and 3, and suggested primarily for the development of listening and speaking skills, can readily be adapted to provide written practice in the target language (L2). Synonyms, questions and answers, keyword contexts, descriptions, gap-fill, stop-frame description, speculation and listening grids are obvious candidates for adaptation.

Much of the development of written skills can be based on worksheets of one sort or another. Simulation tasks such as form-filling, completion of questionnaires and writing applications are familiar, and of particular value are standard worksheets which can be used over and over again with different material. An example of these is the standard worksheet for news bulletins on p18.

Another is a standard worksheet for advertisements, which offer attractive, punchy, visually effective and easy to handle examplars.

Standard worksheet for advertisements

Brand name? .....

The product or service advertised? .....

.....

The target buyer? .....

.....

Why? .....

Key information about the product? .....

.....

Key information about the seller? .....

.....

Why should we purchase? .....

Examples of 'plus' words (reliable, faster, etc) .....

.....

Examples of 'minus' words (dirty, slow, etc) .....

.....

Examples of 'action' words (wash, cure, etc) .....

.....

How are we being persuaded to buy? .....

.....

A good slogan would be: .....

45

INFOTECH
Video

Throughout this chapter the words 'written' or 'writing' have been used. It is, however, increasingly possible to have word processors available to support language teaching, and many of the activities described can be undertaken equally well, and in some cases better, using the word processor.

REMINDER

The ideas for the development of listening, speaking and writing skills have been separated partly to stress the importance of introducing listening activities which do not for their outcome demand active oral or written expression. In practice, most of the suggestions in this chapter combine listening with writing, even though the prime focus is on the latter. In a typical lesson it is likely that the teacher would want to merge the three skills and to introduce a number of different activities, so that the effect on the learner is more integrative than might be apparent from the structure of this book.

INFOTECH 52
Video

5 Making your own video

In previous chapters the emphasis has been on exploiting materials produced by others. This chapter looks at the potential created by technological advances for learners to make their own programmes. Here, video is used as a catalyst to trigger a range of useful and enjoyable activities with the value being as much in the process as the end product. The experience is motivating; it can be used at all levels and with all types of learners; mainstream communicative activities can be practised in action; it is a good way of focusing on gestures and body language; it can easily be integrated with other aspects of the curriculum; opportunities are provided for creative individual work and the recording can be used to discuss the strengths and weaknesses of what learners have produced.

It is beyond the scope of this book to delve into technical details, but below is a checklist of points to watch when using a Camcorder. Some institutions have small studios which can make for a slicker final product, but there is often just as much value in using a single Camcorder in and around the classroom. With a bit of practice, organisation and common sense, making your own video can be a time-efficient and effective way to practise the skills of presentation, question and answer, role play, reading for gist, negotiation, discussion and script-writing.

The technical results when making programmes can be significantly improved by following these basic guidelines.

Before you start:

- Decide whether you are going to be able to edit the material afterwards or whether what you shoot is what you get.
- Plan in as much detail as you can what you are going to shoot, and how.

- Check you know how to operate the various functions (on/off, pause, record, fade, etc) and to load/charge batteries.
- Check you know how long to leave before talking either side of a 'pause' or 'stop', so you don't lose part of what you have recorded.
- Check you have the accessories you need, e.g. spare batteries, if you are on location, mains unit if you're working in a classroom, tripod (for a steady shot), ear piece (if necessary, to monitor the sound), external microphone (to obtain better quality sound and vital if you're filming in a noisy environment or if you want to capture sound more than five to six feet away from the camera), RF lead to enable you to play back through the aerial socket of a domestic TV.

While shooting:

- Use a tripod and external microphone, if possible.
- Closely monitor the sound to ensure the microphone is working.
- Pay particular attention to the 'red light' or the 'rec' sign in the eye-piece display to make sure you are recording when you think you are (possibly the most common and most frustrating mistake).
- Frame the shots carefully before pressing 'play'.
- Don't over-use 'pan', 'zoom', etc.
- Don't shoot towards a light source (bulb, window, etc).
- Check you are not recording the date and time.
- Don't 'jump cut', i.e. pause and then try to go back to virtually the same shot.
- If you know you are going to edit, take plenty of 'cutaways' and 'noddies' (interviewer reaction shots) and leave at least ten seconds either side of a sequence to facilitate editing.
- Use the 'review' button to check you have in fact recorded.

After shooting:

- Label the tape and the box immediately.
- Re-charge the batteries.

- Pour yourself a stiff drink!

Set out below are a number of ideas that can be adapted to most technical set-ups and learning situations.

Short presentations

Learners prepare short statements on appropriate topics such as 'introducing themselves', what they like/dislike, what they did at the weekend, their holiday, etc. Simple presentations such as this would probably take about 30 seconds (50 to 60 words). At more advanced levels the presentations can require more analytical or reflective skills, relating perhaps to a report on a current affairs issue, to the critique of a film/book or an argued 'expert' opinion. This might last two to three minutes, with learners able to consult notes, but not just reading out from a prepared script. If time or technology do not pose problems, the presenters can be encouraged to weave in one or two 'visuals'.

At the most simple level, learners just line up one side of the camera, say their piece and move aside. The more complex the presentation, the more the 'pause' button will need to be used (remembering to leave a few seconds either side of the pause so you don't 'lose' any words).

Discussions or interviews

Divide the class into pairs or groups and set the topic(s) and time-frame for the recording. Depending on the time available and learners' levels allow a few minutes for preparation. Some groups will need more help than others with ideas and language. The topics for discussion/interview are virtually infinite, but experience indicates that, at least on the first few occasions this is tried, it is best to be fairly prescriptive in terms of topic, structure and roles if time is not to be wasted with groups arguing over what they are going to do and how, rather than concentrating on the content.

Once prepared, the recordings can be made very simply by using a standard 'set'.

ROLE PLAY

At lower levels, these should be based on a scene that has already been viewed, or a text that has been studied. There is then a secure base in terms of the 'plot' and the 'characters' who take part. This can save a lot of time over trying to develop a scene from scratch. The class can be divided into groups, with each group set the same task or with a number of different tasks being allocated. Topics such as 'ordering meals or drinks', 'shopping', 'asking for information/directions', 'booking into a hotel', 'making plans', 'job interviews' or 'a marketing meeting' seem to work well.

It is important to get the balance right between preparation time, shooting the action and 'follow-up'. It is possible to spend a productive hour (or two periods) with 15 minutes preparation, 20 minutes filming and 25 minutes play-back and discussion. If you are using a single camera, it's usually best to keep a wide-shot fairly static, obeying the maxim to 'let the action happen in front of the camera', as opposed to trying to follow the action with close-ups and pans, etc. It is also worth bearing in mind that some learners are a bit sensitive about their 'performance', so positive feed-back, praising the good things, is often more productive than emphasising the lapses and mistakes.

SKETCHES

When working with more advanced learners, it is possible to leave more of the content and its organisation to be decided by the groups themselves. Learners can be encouraged to develop sketches, perhaps taken from their favourite television programmes, or to produce 'school' news bulletins. Given the inevitable restrictions on time and on the amount of equipment available, it usually proves necessary to scale down some of the more ambitious ideas, but it is a constant source of surprise how learners respond to the creative potential of the medium.

MINI-DOCUMENTARIES

Although a bit more ambitious and time-consuming than some of the activities above, the preparation of short (six- to eight-minute) documentaries can be both linguistically valuable and motivating. The topic should be relevant to the rest

of the course and can be achieved with about four hours' work, though in some situations the project can be extended over a number of weeks with corresponding benefits to the quality of the final production and to the depth of research the group is engaged in.

Here are the basic steps:

- Define the subject and make up the groups (brainstorming is a good technique to avoid spending too much time on this). Also, it is a good idea to choose a topic where material is readily available.
- Discussion within the group and production of an outline script (the five to six main sections of the programme with an estimated time target).
- Allocation of individual responsibilities (research into the various sub-sections, script-writing, collection of visuals, etc).
- Preparation.
- Rehearsal and recording.
- Analysis.

Dramatisations

A good activity for more advanced learners is to get groups developing short dramatisations. These can be based on short stories or on news items, but the activity is basically the same. When the group is familiar with the text, they decide how this could be portrayed using video. It is important to be realistic about what can be achieved, but ingenuity to get round problems is often one of the positive features of the 'production'. Depending on the time available, group members can either develop the whole script, or they can work from notes and improvise.

Location recording

Given the increasing availability of Camcorders, location recording is a very useful addition to a visit abroad, or even as the starting point for a 'news video' to be prepared about the school and the region for a partner school. A basic decision to make at the outset is whether the material is going to be edited.

If not, the sequencing, length and content of the shots which will make up the final programme is crucial and must be decided on in as much detail as possible in advance. It is a good idea to introduce a bit of 'production control' to add variety. If, for instance, there is a sequence about the library, it can start with an introduction straight to camera, then pause and continue with three or four 'voice-over' shots. Alternatively, the group can subsequently dub on a commentary to all or part of what they have filmed. It is important to avoid too many camera movements 'on shot' as they often prove distracting. It is also important to experiment first with the camera to see how long a gap to leave when the 'pause' or 'stop' button is used. (Simply record somebody counting up to twenty with a 'pause' and a 'stop' to help judge this.) Encourage learners to plan for a number of short sequences to improve the pace of the final programme.

If it is possible to edit, it is still sensible to plan the sequences in as much detail as possible. On the plus side, it is easier to compensate for any 'problems', to bring in a greater variety of visual 'cutaways', to shoot the sequences in any order and to edit down to the required length. The negative side is the time taken to edit, which is always far longer than the filming itself and far longer, too, than any planned estimate of how long it will take.

This active use of video is proving increasingly successful in language classes around the world. Most learners usually enjoy both operating the cameras and producing the programmes. The ideas sketched out above are obviously only starting points, but they do work. The key things to ensure are that the videos are not too ambitious (the simpler the better) and that a firm grip is taken to see that time limits on the various stages are closely observed.

Appendix I: Satellite channel list

LANGUAGES

K	KURDISH	J	JAPANESE	AR	ARABIC
SE	SERBIAN	H	HUNGARIAN	M	MULTILINGUAL
E	ENGLISH	G	GERMAN	I	ITALIAN
T	TURKISH	P	POLISH	CH	CHINESE
N	NORWEGIAN	AL	ALBANIAN	AS	ASIAN
GK	GREEK	PG	PORTUGUESE	R	RUSSIAN
F	FRENCH	S	SPANISH		
D	DUTCH	C	CROATIAN	*all indicated on right-hand side of each channel*	

53

: means TELETEXT service transmitted.
* means subscription channels.
# means additional equipment required (Russian).

ASTRA 1A/1B/1C/1D 19.2° E

01	SKY ONE*	E ·
02	SKY NEWS	E ·
03	SKY MOVIE MAX*	E ·
04	SKY PREMIER*	E ·
05	DISNEY* / BOX OFFICE ONE*	E ·
06	SKY SPORTS*	E ·
07	NICKELODEON*	E ·
08	BRAVO* / TROUBLE*	E ·
09	DISCOVERY*	E ·
10	TV TRAVEL SHOP / CHALLENGE*	E ·
11	UK GOLD*	E ·
12	QVC SHOPPING CHANNEL	E ·
13	UK LIVING*	E ·
14	MTV*	E ·
15	VIDEO HITS 1*	E ·
16	SPORTS 2*	E ·
17	SCI-FI/ SOAP/HISTORY*/ CHRISTIAN*	E ·
18	ZEE TV*	AS ·
19	EUROSPORT	E ·
20	CNN	E ·
21	CNBC	E ·
22	CARTOON NETWORK / TNT FILMS	E ·
23	BREEZE / TV*	E ·
24	GRANADA PLUS*	E ·
25	FOX KIDS/NATIONAL GEOGRAPHIC*	E ·
26	TV SHOP/SKY SPORTS 3*	E ·
27	FILM 4*	E ·
28	SKY TRAVEL/SKY CINEMA*	E ·
29	UK HORIZONS*	E
30	SKY BOX OFFICE TWO*	E ·
31	SKY BOX OFFICE THREE*	E ·
32	SKY BOX OFFICE FOUR*	E ·
33	BLOOMBERG	E ·
34	THE RACING CHANNEL*	E ·
35	CHANNEL 5	E ·
36	ARD	G ·

37	ZDF	G ·
38	WEST 3	G ·
39	BAYERN 3	G ·
40	N3	G ·
41	RTL	G ·
42	RTL 2	G ·
43	SAT ONE	G ·
44	PRO 7	G ·
45	3 SAT	G ·
46	MDR	G ·
47	NTV	G
48	DSF	G ·
49	VOX	G
50	S3 (SWF/SDR)	G ·
51	KINDERKANAL (day) / ARTE (eves)	G ·
52	KABEL 1	G
53	TM3	G
54	SUPER RTL	G
55	QVC GERMAN	G ·
56		
57	KINDERKANAL	G ·
58	ORB	G ·
59	HESSEN	G ·
60	ALPHA	G ·
61	HOME ORDER TELEVISION	G ·
62	PHOENIX	G ·
63	ANIMAL PLANET*	E ·
64	JSTV*	J ·

ASTRA RADIO CHANNELS

65	SKY RADIO	D
66	VIRGIN 1215	E
67	SUNRISE RADIO	E
68	RADIO FRANCE INT. 2	F
69	UCB RADIO	E
70	BBC WORLD SERVICE	E
71	BBC RADIO 4	E
72	BBC RADIO 2	E
73	BBC RADIO 5	E
74	TWR	M
75	BBC RADIO 1	E
76	BBC RADIO 3	E
77	RADIO FRANCE INT. 1	F
78	WRN	M
79	RTE	E
80	IRISH SAT RADIO	E
81	CLASSIC GOLD RADIO (eves)	E
82	ASDA FM	E
83	COUNTRY MUSIC RADIO	E
84	SWF 3	G
85	N-JOY RADIO	G
86	WDR 2	G
87	WDR 1	G
88	NDR 2	G
89	NDR 4 FM	G
90	UNITED CHRISTIAN	E
91	DEUTSCHE WELLE 1	G
92	DEUTSCHE WELLE 2	G
93	DEUTSCHE WELLE 3	G
94	RADIO HOREB	G
95	RADIO CAMPANILE	G
96	DEUTSCHLANDFUNK	G
97	DEUTSCHLANDRADIO	G
98	MDR SPUTNIK	G
99	MERLIN NETWORK ONE	E
100	RADIO EVIVA	G
101	RTL DER OLDE-SENDER	G
102	COST CUTTER	M
103	CNN HEADLINE NEWS	E
104	BLOOMBERG NEWS RADIO	E

ASTRA 28.2° E

000	SKY DIGITAL*	E ·

EUTELSAT 16° E

107	RADIO TV MAROCAINE	AR
108	TV7 TUNISIA	AR
109	EGYPTIAN SATELLITE CHANNEL	AR
110	RADIO SYRIA	AR
111	TV ALGERIA	AR
112	TELEPACE/TV SHQIPTAR/ MUSLIM	I/AL
113	RTM ARABIC RADIO SERVICE	AR
114	RADIO TUNISIA	AR
115	SYRIAN TV	AR
116	NILE TV	AR
117	AL-JAZEERA	AR
118	LYBIAN TV	AR

EUTELSAT 13° E / HOT BIRD

120	TV5	F ·
121	FRANCE CULTURE EUROPE *(RADIO)*	F
122	FRANCE INFO *(RADIO)*	F
123	FRANCE INTER *(RADIO)*	F

124	LA CINQUIEME (day) ARTE (eve)	F ·
125		
126	CNBC	E ·
127		
128	QUANTUM 24	E
129		
130	EURONEWS (Digital)	E/F/G/S/I
131		
132	ANN	AR ·
133	DUBAI TV	AR ·
134	MBC (Digital)	AR ·
135	DEUTSCHE WELLE	G
136	VOX	G ·
137		
138	VIVA TV	G ·
139	VIVA 2	G
140	TVE 1	S ·
141	CANAL 24 HORAS	S
142	RNE RADIO *(RADIO)*	S
143	RADIO EXTERIOR *(RADIO)*	S
144	RAI UNO	I ·
145	RAI DUE	I ·
146	RAI TRE	I ·
147	RAI R1 *(RADIO)*	I
148	RAI R2 *(RADIO)*	I
149	RAI INTR. *(RADIO)*	I ·
150	TV POLONIA	P ·
151	RTL 7	P
152	POLSAT	P ·
153	POLSAT 2	P
154	EUROSPORT	G ·
155	MED TV	
156	RTP	PG ·
157	DUNA TV	H ·
158	TRT INT.	T ·
159	BBC WORLD	E
160	MBC RADIO *(RADIO)*	AR

EUTELSAT 13° E (Digital) #

161	NTV INT. / NTV+NASHE KINO*	R

EUTELSAT 10° E

162	TGRT	T
163	NTV	T ·
164	INTERSTAR	T
165	EUROPEAN UNION CHANNEL	M
166		

SIRIUS 5° E

167	CYPRUS SAT (PIK)	GK
168		

FRANCE TELECOM 5° W

171	TFI	F
172	FRANCE 2	F
173	LA CINQUIEME (day) ARTE (eve)	F
174		
175	FRANCE 3	F
176	M6	F
177	MOUSQUETAIRE *(RADIO)*	F
178	MOOD *(RADIO)*	F
179	BEUR FM *(RADIO)*	F
180	RIRE ET CHANSONS *(RADIO)*	F
181	AFP AUDIO *(RADIO)*	F
182	FRANCE 3 (b&w for teletext)	F ·
183	TF1 (b&w for teletext)	F ·
184	FRANCE 2 (b&w for teletext)	F ·
185	LA CINQUIEME / ARTE (b&w for teletext)	F ·

GORIZONT 11° W #

188	ORT 1	R
189		
190	MOSCOW WORLD SERVICE *RADIO*	R
191		
192		

GORIZONT 14° W #

193		R
194		

TURKSAT 42° E

196	ATV	T
197	SHOW TV	T
198	TRT INTERNATIONAL	T ·
199	KANAL 7	T
200	KANAL D	T ·

SATELLITE CHANNELS PROGRAMMED & COMPILED BY SATELLITE TV SYSTEMS, BURGESS HILL. Tel: 01444 257363

Appendix II: Website addresses

FRENCH	TF1	http://www.tf1.fr
	FRANCE 2	http://www.France2.fr
	FRANCE 3	http://www.France3.fr
	LA CINQUIEME	http://www.lacinquieme.fr
	ARTE	http://www.arte.fr
	M6	http://www.m6.fr
	TV5	http://www.tv5.org
GERMAN	ZDF	http://www.zdf.de
	DEUTSCHE WELLE	http://www.dwelle.de
	SAT 1	http://www.sat1.de
	VIVA	http://www.viva-tv.de
	VOX	http://www.vox.de
	WDR	http://www.wdr.com
	DSF	http://www.dsf.de/
	3SAT	http://www.3sat.com
	N-TV	http://www.n-tv.de
	PRO7	http://www.pro-sieben.de
	RTL	http://www.rtl.de
	RTL2	http://www.rtl2.de
ITALIAN	RAI	http://www.rai.it
	RAI INTERNATIONAL	http://www.mix.it.raiinternational
RUSSIAN	ORT	http://www.ortv.ru/
SPANISH	TVE	http://www.tve.es/

Appendix III: Sources of video material

BBC Languages
PO Box 120, Wetherby LS23 7EU
Tel: 0990 210 292
http://www.bbc.co.uk

CILT
20 Bedfordbury, London WC2 4LB
Tel: 020 7379 5110
Fax: 020 7379 5082
E-mail: [firstname.lastname]@cilt.org.uk
http://www.cilt.org.uk

CPEDERF
This is a supplier that can source pretty much any material published in France. Many of the videos will, therefore, be in SECAM format, but PAL tapes can often also be supplied. Use of the service is by subscription ONLY
10 Avenue Félix Faure
75015 PARIS, France
Tel: +33.3.86.36.46.85
Fax: +33.3.86.59.56.91
E-mail: Cpederf@wanadaoo.fr

European Schoolbooks
Warehouse The Runnings
Cheltenham GL51 9PQ
Tel: 01242 245252
Fax: 01242 224137
E-mail:
direct@esb.co.uk

Bookshop 5 Warwick St
London W1R 5RA
Tel: 020 7734 5259
Fax: 020 7287 1720

Grant & Cutler (Language Booksellers)
55–57 Gt Marlborough St
London W1V 2AY
Tel: 020 7734 2012/8766
Fax: 020 7734 9272
E-mail: postmaster@grant-c.demon.co.uk
http://www.grant-c.demon.co.uk

Macmillan
Houndmills, Basingstoke RG21 6XS
Fax: 01256 330688

The Open University
Walton Hall, Milton Keynes MK7 6AA
Tel: 01908 653231

Oxford University Press (OUP)
Education Supply Section
Saxon Way West, Corby NN18 9ES
Tel: 01536 741171
Fax: 01536 454519

Suggestions for further reading

Allan M, *Teaching English with video* (Longman, 1991)

Broady E, 'Old technology, new technology' in *International Journal of Behavioural Development*, Vol 5/2: 195–216 (1999)

Cooper C, M Lavery and M Rinvolucri, *Video* (OUP, 1991)

Lonergan J, *Video in language teaching* (CUP, 1984)

Savage W, 'Learner-directed video' in Jung H and R Vanderplank (eds), *Barriers and bridges* (OUP, 1998)

Stempleski S and B Tomalin, *Video in action* (Prentice Hall, 1990)

Using communications technology in language learning

INFOTECH

Series Editor: Sue Hewer

The **InfoTech** series helps modern languages teachers to keep their practice up to date in the rapidly changing world of learning technology and communications media. In the style of the popular CILT **Pathfinder** series, each book presents well-tried strategies for using computers and on-line media to promote effective language learning, to bring the target language into the classroom, and to provide learners with real communication opportunities.

4

Video has great potential for motivating students at every stage of learning, offering access to an unrivalled range of situations, voices, accents, themes and presentation techniques. **Video in language learning** presents advice on how to choose a video and then adapt it to a variety of learning intentions and curriculum needs. It outlines strategies which will help to create a successful learning experience and exemplifies their classroom application with a wide range of activities to develop listening, speaking and writing skills. The author also illustrates how the Camcorder can be used to greatest effect and how making your own videos can really motivate learners. All the activities are relevant to Key Stages 3 and 4, and most are equally valid within the context of Adult Education.

***Professor Brian Hill** is Head of the School of Languages at the University of Brighton. He has been closely involved, for many years, in the development of technology in language learning and teaching – in particular, video.*

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ISBN 1-902031-57-1

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